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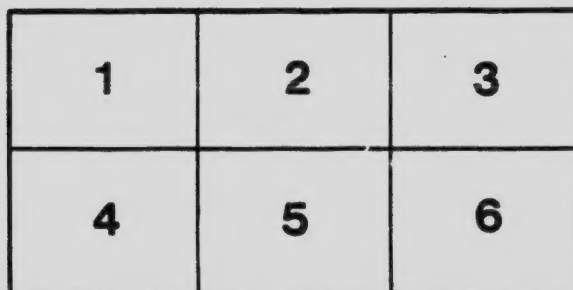
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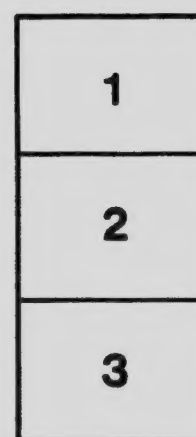
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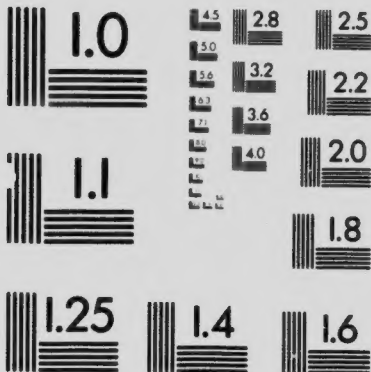
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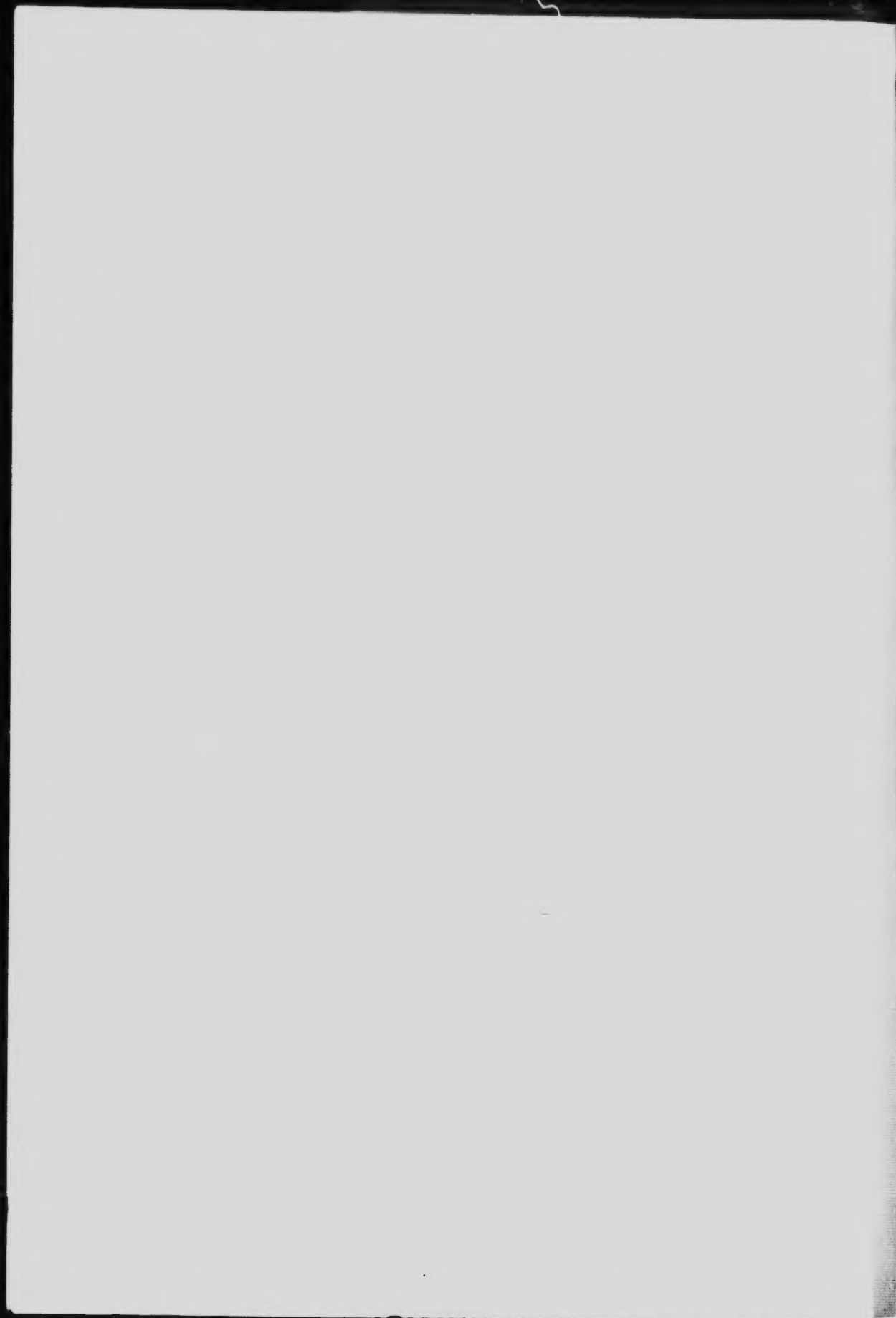
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Wall-Paper Influence Upon the Home

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Walter Reade Brightling





Wall-Paper Influence Upon the Home

Walter Reade Brightling

"In choosing a Wall-Paper, like choosing a Wife, it
is well to remember that we must *live*
with our own selection"

MONTREAL
THE WATSON FOSTER COMPANY, LIMITED
1908

18181

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HOME— A GOOD PLACE TO LIVE IN

Chapter I



HE *first* intention of a Home is that it be "a good place to live in."

It should therefore express *Cheerfulness*, *Restfulness*, and *Harmony*, above all other things.

The production of this ideal "Atmosphere" in a Home is not a matter of *cost*, but largely a matter of color and design in Wall-decoration.

There are homes which are radiant with this expression of *Cheerfulness*, *Restfulness*, and *Harmony*, that cost not a tenth of the outlay expended upon other homes which are gloomy and depressing in their effect.

And just as "Large rivers generally happen to run close to large Cities," so *Cheerful* families generally happen to occupy these *Cheerful* homes.

Because,—*"The mood of the Home-maker is mightily influenced by the mood of the home he has made."*

Consider for a moment the effect upon temperament of living for a year in rooms painted *black*, or in semi-darkness.

Contrast with this the frame of mind induced by sunshine-colorings, or by the cheerful blaze of logs burning brightly in an open fireplace.

Between these two extremes of mental effect lies the whole gamut of possibilities in home expression.

No room dressed in black could *possibly* be cheerful.

For the same reason no room dressed in *dark* colorings can be truly cheerful, as *all* dark Colors are depressing, in degree.

On the other hand, no room that is brilliantly, coldly, *white* can be considered really cheerful.

The intense whiteness reflected from fields of snow or sand, for instance, is highly discouraging and discomforting to the eye and the mind.

But, there *are* Colorings in which Cheerfulness abides as inherently as it does in certain temperaments.

Cheerfulness indeed depends upon Color and Light rather than upon shapes, sizes, ornaments, or even pictorial suggestion.

That is why *Cheerful expression* in the home is within the reach of every family if these two inexpensive factors of Color and Light be tactfully utilized.

Cream and Ivory grounds as the dominating colors in Wall-decoration are not only Cheerful and charitable in their effect but they are splendid economists of Light as well.

To satisfactorily illuminate, at night, a room dressed in these Colors costs less than half as much as it would cost to light the self-same room if dressed in *dark* colors, as experiment will prove.

This means that a Cream or Ivory grounded Wall-paper, replacing a dark one, may well *save* its whole cost, *each year*, in the gas, electric-light, or Kerosene bills for illumination which such paper reduces to one-third or one-half.

It also means that an Ivory or Cream room will look bright and cheerful on a dark Wintry day when even a Pompeian red, orange-brown, or other deep-toned color would be funereal in its effect.

We should remember, too, that only the ample light of *day*, through generous windows, *can* make *dark* walls (no matter how expensive the covering) seem other than gloomy and depressing.

A strong shaft of daylight streaming upon a Damascus-red wall-covering, for instance, will bring out a splendid glow of color to delight the eye so *long only* as that strong light plays upon it.

But, such wall-decoration smiles at us when we least *need* its comforting influence, and glooms at us when the shadows fall, like "fair-weather friends."

Rich warm Colorings like these are admirable enough in highly-lighted Halls that have a cold Northern Exposure.

But, under the strong light necessary to good effect

with these rich dark-colored papers they fade much faster than do the lighter-colored, more consistently cheerful kind referred to.

And, for the few brief hours of strong daylight (out of the twenty-four) when the beauty of rich dark paper blooms at its best, we pay a high price *per hour* in the heavily increased cost of artificial light necessary to redeem their gloom at night.

This alone constitutes a good reason why *dark* Wall-Papers should be avoided in the Home of average income, and lighter-colored papers of Cheerful, but Restful tone, used instead.

The wall-covering which has a Cheerful effect on *dark* days as well as on bright days—and which, at a moderate expense for Artificial Light, looks as well by night—is a wise selection for any home intended to be “a good place to live in” twenty-four hours daily.

Wall-coverings are particularly dwelt upon here in connection with the Ideal of Home Expression because *three-fourths* of what greets the eye in a room is *wall-space*, that being eternally in the horizontal line of vision.

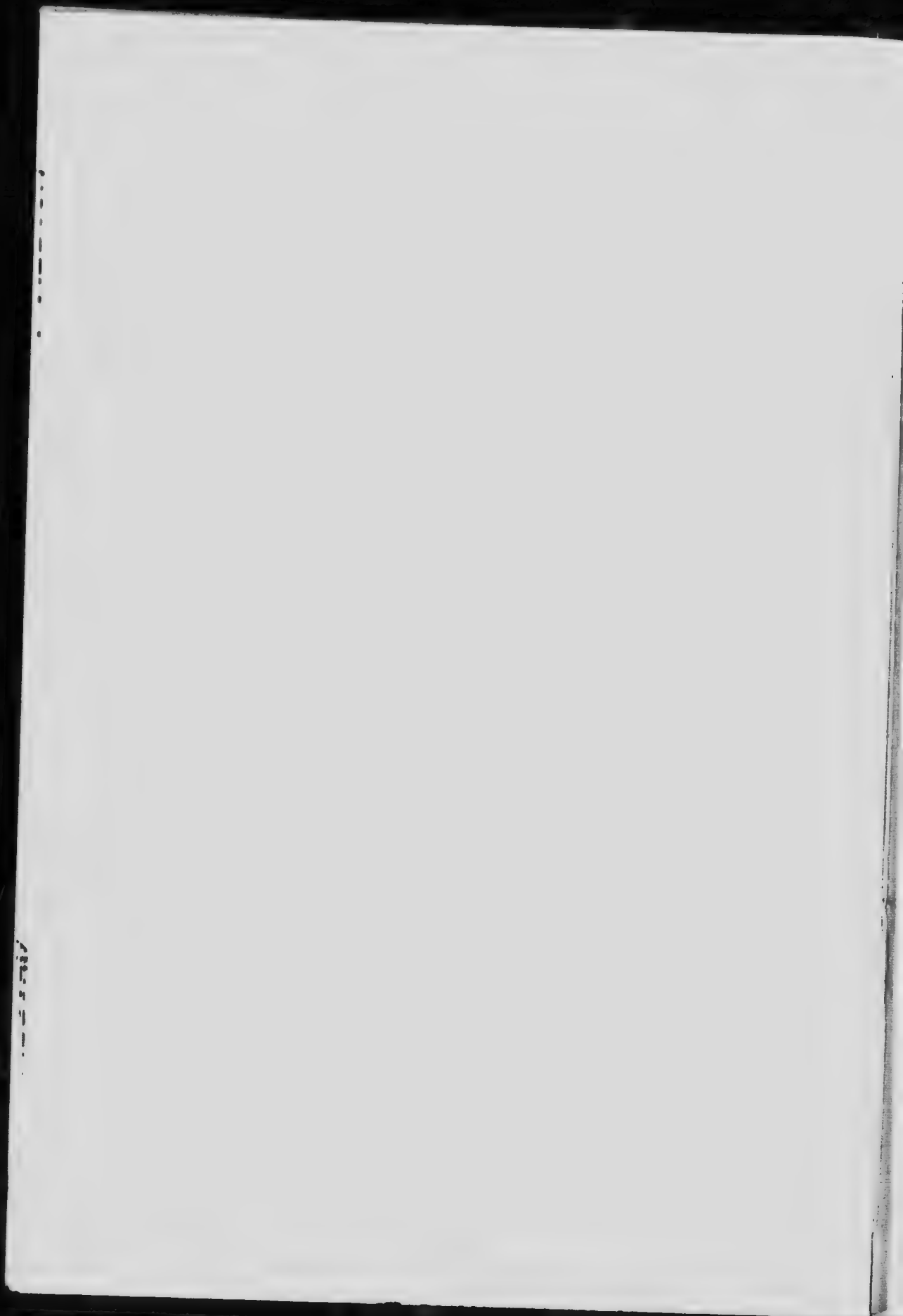
Wall-coverings, more than anything else, are therefore what supply the *atmosphere* of a room,—its dominating color-sense.

They convey to the mind, more than any other interior feature, the sub-conscious impression of inviting Cheerfulness and Restfulness, or of Cold Repulsion and Irritation, which we carry away with us.

No factor in home-furnishing, *which costs so little* proportionately, has such a powerful *influence* upon the Home itself, upon the people who live in it, upon the children that grow up in it, and upon those who visit it, as the color and design of the Wall-covering.

No richness of floor-covering, draperies or furniture can compensate for cheerless, warring, ill-chosen wall-papers.

And, no expenditure of many times the amount in travel can provide as much *new-Interest-in-Life* to a family as the skilful re-decoration of the Home once or twice a year with well-chosen, even if inexpensive, wall-papers.



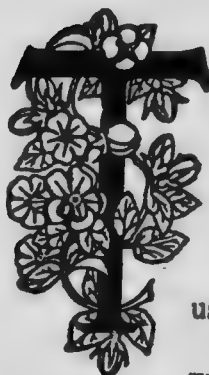
Motive in Decoration

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MOTIVE IN DECORATION

Chapter II



THE primary motive in Wall-covering is not merely to "ornament" the room, as pictures would, but to *make the walls disappear*,—to help us forget their *boundary*.

This motive is clear enough in the splendid Tapestries of early date, probably the first and finest wall-coverings ever used.

These were woven to hang in the barrack, wind-swept castles of feudal days, intended to cover the bare stone walls which then formed the interiors of hall and chamber.

The subjects and colorings of these Tapestries show that they were designed to carry the imagination beyond the prison-like stone walls, into the freedom, light, and color of the great outdoors.

Such Tapestries, for the most part, represented vague fantastic woodland scenes, with foliage and figures *suggested* rather than defined or expressed.

Their theme was usually of the kind which pleasantly led the imagination into the realms of fancy, being treated in such *subdued* manner that it did not compel the eye, nor clamor for attention.

Indeed, the Decorator's true mission has always been to charm the imagination with the elusive fairy-tales of his creation, to interest the eye when at leisure, but not to tire the spirit with insistent design or color.

Contrary to the work of the Picture-maker, the Decorator's success depends not upon the *strength* of impression his creations produce, but upon the very *intangibility* of that impression.

Rhythm in form, *Restfulness* in color, and *Suggestion* in

theme, are the cardinal rules of his Art, and Conventionality a necessity in it.

Literal renderings of natural objects are, by the Masters, considered rank heresies which defeat the main object of Wall-decoration in the Home.

This literality (like pictures representing life and action) grows tiresome and annoying when seen day after day by the same people in the same house.

Wall-paper, in its very nature, should therefore deliberately *avoid* this wearying and annoying effect since it must be *lived with*, and in design and Color should be a gentle "influence" so unassertive as to be felt rather than seen.

This is why Conventionalism is such an essential factor in pattern-designing for Wall-coverings and Floor-coverings.

The very name "Conventionalism" explains its adaptability to the purpose in mind.

"Conventional" implies the accustomed, something we are so *familiar with* that it requires no effort nor study to understand—something we are "used to" and are at home with.

As a general rule then the Wall-covering which has the effect of *making the wall disappear* from our minds and which does not *assert* itself too insistently, is best serving its basic purpose.

The Colors which produce this desirable effect of "making the wall disappear" are the Colors, tints, and tones, we would see about us if we stood outdoors in the Country on a pleasant day.

These are the *conventional* Colors of sky and cloud, of water, trees, flowers, grass, and the ever-present brown-green shadows, in soft-toned lights and shades.

Such colorings produce the "vanishing effect" because they are familiar, conventional and (many of them) atmospheric.

They subtly "remove the Wall" from our thoughts, they cheer the spirit, rest the mind, and supply a pleasing background for furniture without making a clamorous and wearying demand upon our attention.

Influence of Color

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INFLUENCE OF COLOR

Chapter III



THE fewer Colors used in a room the more restful and permanently pleasing will be the effect.

A multiplicity of Colors in a room produces practically the same impression upon the mind that a number of voices talking at the same time in the same room would.

This is bad, even if the voices be not discordant, for *continuous chatter* is fatiguing in the long run.

We may, for instance, be delighted with the occasional rendition of a stirring piece of Music by a fine Military Band.

But we would be severely punished in spirit, and sorely damaged in nerves, by constant repetition of that same performance fourteen hours per day, every day in the year, under our windows.

Wall-decoration of the "Brass-Band" order in multiplicity of Color, or strength of Design, would produce a kindred effect upon us, in time.

Each room "should speak with one voice," which means that it should contain one dominating Color, chosen for its cheerfulness and restful effect.

This dominant Color should be supported by another of duller tone, to enhance the value of the first, and by some *hints* of striking hue to give sparkle, such hints as are supplied by bits of pottery in clear color, an occasional book, or, best of all, a bunch of fragrant flowers.

But, regardless of our personal preference as to color or form, we should choose these, in home-decoration, for *Cheerfulness*, *Restfulness*, and *Harmony*, deliberately work-

ing toward that Ideal as the correct keynote in Home-expression.

Of all Colors that are *restful* and cheerful,—that the eye never tires of, and the mind never rebels against, certain tones of warm brownish-green are the most seductive.

These possess the priceless quality of being *in harmony* with every *other* Color.

This means that such greens are always *safe* and satisfactory, either as wall-coverings or floor-coverings, care being taken that they are not too green, nor the wall tint too strong.

They are "the most *peaceable* shades" in the whole Color-world, the *only* ones without positive antipathies.

Some prejudice has for years existed against the use of green in Wall-papers because of an ill-founded belief that Arsenic is contained in their Coloring matter, with poisonous effect.

The best argument against this fallacy is that Arsenic costs much more than other *non-poisonous* pigments which produce better, more permanent, and more beautiful greens.

As the manufacturer may be trusted to use that which costs him *least*, in the production of a better result, there need be no fear whatever of danger from the use of Arsenic in green Wall-papers.

It is safe to assert that you could not buy today, in all the stores of America, a single roll of Wall-paper on which Arsenic has been used in the printing.

This absolute certainty opens up a world of possibilities in Wall-decoration to people who know the beauty, restfulness, and harmonizing qualities of "the most *Peaceable* shades," viz.—Greens, Olives, Brown-greens, Blue-greens, Gray-greens, and Greenish-Blues.

While Warm-greens, Creams, and Ivory effects are at all times *safe*, cheerful, restful and satisfactory, the list of desirable effects in wall-colorings is of course not limited to these.

But, *soft* and *medium* tints in all Colorings are a first necessity in "satisfying" effect, and positively dark or positively brilliant colors should be studiously avoided.

It is well to remember, as a rule, that walls should be *unobtrusive* either in color or design, that ceilings (except in very large and very high rooms) should be much lighter

than the walls and so simple in design, if any, as to practically disappear from casual view.

Draperies should, as a rule, follow the coloring of the walls, being in fact part of them.

The floor, on the contrary, should be much darker than the walls and should be made distinctly *apparent* by greater strength of Color in rugs, etc., giving an idea of a substantial footing to stand upon.

But, it should "leave the mind tranquil and the eye satisfied."

Good monochrome (one-colored) Carpets are most effective, when several shades darker than, and in the prevailing tint of, the walls.

The Carpets should not be absolutely plain, but should have their color broken up by some unobtrusive design in darker darks and lighter high-lights than the general ground-tone.

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Corrective Treatment

1875

1875

CORRECTIVE TREATMENT

Chapter IV



EW rooms are *ideal* in shape, size, height, light and exposure.

Under these circumstances we must employ "corrective treatment" and work toward the ideal by using such color and design as help to correct the defects.

It is clear that a room which fronts upon the North should have warm-tinted Wall-coverings in which tones of red, yellow, or brown predominate.

The cold gray light through Northern windows may thus be tempered, by corrective coloring, to a Cheering and Comforting effect.

On the other hand a room which receives its light from the South is apt to seem super-heated in Summer if such warm colorings are given to its walls.

Here such colorings as the mellow greens, blues, gray-greens, and fawn-grays, as well as the neutral Creams and Ivories are indicated, to cool the effect of hot Sunlight.

Eastern or Western exposures do not need "corrective" consideration so far as Color is concerned.

The personal preferences of the Occupants of rooms lighted from East or West may therefore be given full sway in color-selection.

Proportion in the shape of rooms must decide, to a large extent, the *design* of their Wall-coverings.

HIGH CEILING—A room which is too high for its width calls for corrective treatment which will apparently lower its height.

This treatment consists in the use of designs which have *horizontal* lines clearly accentuated.

It is also helped by the use of a horizontal moulding

placed on the walls a foot or more below the Ceiling, the space above this moulding being so treated as to practically include it in the Ceiling effect.

The wall-paper would, in this case, reach upward only to the moulding, the space above that being in lighter Ceiling effect or in a frieze.

A LOW CEILING, on the other hand, is wonderfully "lifted," in effect, by the use of striped papers, or designs that have perpendicular lines accentuated on them, or perpendicular panelling.

Some very beautiful two-toned papers are available for this purpose now, with dainty friezes to match.

These friezes in many cases represent open floral wreaths or garlands printed upon back-grounds of the self-same stripe or pattern as in the body of the Wall-paper.

When the stripes in the frieze are matched with the stripes in the body of the paper the effect is produced of a frieze design having been stencilled or hand-painted upon the wall *over* the paper proper.

A device which has been used with considerable success in making a low-ceilinged room *seem* higher is reversal of the treatment given for apparently reducing *height* in very high-ceilinged rooms.

This device consists in carrying the Wall-paper about a foot or so past the top of Walls, *on to the Ceiling*, and crowning it there with such moulding as would ordinarily be used between wall-paper and frieze in a tall room.

The success of this treatment depends, of course, upon the design of the paper used, and if the Ceiling be joined to the wall with an alcove, so much the better.

SMALL ROOMS may be made to seem larger by the use of light-colored papers in small unobtrusive patterns giving a comparatively plain effect.

Panelling the walls with clear-cut architectural mouldings also increases their apparent size.

A few strong vertical lines give dignity to such a room and apparent height to its ceiling.

Dark papers make a small room look *smaller* and light papers make them look larger.

Oddly enough *large* pictures make such a room seem *larger*, while small pictures have the reverse effect.

Mirrors when properly placed have, of course, the effect

of increasing the apparent width or length of a room to desirable proportions.

VERY LARGE ROOMS may have their unsociable aspect subdued by the use of papers on which the backgrounds are well-covered with moderately large design.

If the room be very long, so that the eye takes in the Ceiling as well as the Walls and Floor without glancing upward, then that Ceiling must be treated with considerable design so as to relieve the sense of bareness which its large expanse would otherwise convey.

Panelling the walls, with papers specially selected for this purpose, has also been found an effective way of breaking up the cheerless and empty effect which very large rooms too often have

The treatment for apparently raising or lowering the Ceiling in order to secure proportion, as already referred to, applies here also if needed.

1877

1877

Quality of Paper

1875

1875

QUALITY OF PAPER

Chapter V



THE foundation of all good or bad Wall-paper is, of course, the *paper* itself.

Such paper is made from Wood-pulp for the most part, just as Newspaper is made.

Its *quality* differs in exact proportion to the percentage of Sulphite Pulp the different kinds contain.

"Sulphite Pulp" costs fully three times as much as Wood Pulp and hence arises a significant difference in *quality* between the papers

used by different Wall-paper factories.

United States factories, as a rule, use about ten per cent of Sulphite Pulp in their Wall-paper material.

Canadian factories in general use about 15 per cent, with a single notable exception which uses 35 per cent of Sulphite Pulp in its paper.

The importance of the Sulphite factor lies not only in its toughening effect upon the paper, but more particularly in its making that paper *less absorbent* of paste or other disintegrating moisture.

This greater resistance to the penetration of paste has a special significance for the Paper-hanger as well as for the Householder who hires his services.

Because of it the workman can hang at least *twenty-five per cent more* Wall-paper which has thirty-five per cent of Sulphite Pulp in a given length of time, than he could hang of paper having only the usual ten per cent to fifteen per cent of Sulphite Pulp.

A saving of twenty-five per cent on the *labor* is a very big item of economy in Wall-decoration.

In addition to this a high percentage of Sulphite means *little waste* from torn paper, and little likelihood that the

paste will soak through to *discolor* the surface in spots.

It also means that such paper is less likely to absorb moisture from the outside, when once applied,—and less likely to blister or peel off the Wall in damp places.

Since it costs no more to *print* such toughened and more impervious "Sulphite" paper, and since it costs 25 per cent *less labor* to hang it properly, the percentage of Sulphite in the Wall-paper you select is decidedly important.

And, that percentage, as before stated, ranges from 10 per cent, in the majority of Wall-papers, to 35 per cent in the exception.

Paper for Wall-hangings is also made in a variety of weights and thicknesses.

Very cheap Wall-papers that retail for about seven cents to ten cents per roll are printed directly on an uncoated paper which weighs eight ounces to a strip nine yards long by eighteen inches wide.

A little better quality, treated in the same manner, weighs nine ounces.

But either of these becomes so quickly saturated in the pasting that they are prone to soften and tear very easily in the handling, thus causing an expensive *waste* in the hanging.

A satisfactory Wall-paper should be *thick* enough to weigh, at least, ten and one-half ounces to every nine yards.

Other standard weights for high-class Wall-papers are of fourteen ounces and sixteen ounces to nine yards.

But, a ten and one-half ounce paper which has a very *high percentage of Sulphite Pulp* in it, is probably as tough, and as impervious to paste, as would be a much heavier weight of the usual kind. All good papers should be "coated" so as to fill their pores and carry top color properly.

"Coating" means covering the face of the papers with a layer of heavy body color.

This coating affords a good printing surface into which Pattern Colors will not sink, and over which lines will not spread in the printing of design.

(You know how ink spreads when you write on blotting-paper.)

Plain Ingrain Wall-papers, being dyed in the pulp at the paper mill, are not coated, nor usually printed.

This lack of Coating is one reason why the paste runs through Ingrains so readily,—why they sometimes show dark or discolored spots after being hung on the walls, and why they *fade* so soon after hanging.

Ingrains are now being very generally supplanted by printed papers having small indefinite patterns in hair-line stripes, or textile designs, that provide practically a “plain” effect on a much more reliable groundwork.

The “Coating” on Wall-paper is almost as necessary to good result as a high percentage of Sulphite in its fibre.

And, the permanence, as well as the purity, of tint in the Coloring depends, in a measure, upon the quality of this “Coating” as well as the care with which it has been applied.

Canadian and United States Wall-papers (with the exception of Ingrains) are all made eighteen inches wide by eight yards long—containing thirty-six square feet when trimmed.

1880

1880

Cost of Papering a Room

1875

1875

COST OF PAPERING A ROOM

Chapter VI



O find out how many rolls of Paper are needed for a given room proceed as follows:—

Cut a stick of a length equal to the width of the Wall-paper when trimmed (viz.—eighteen inches for Canadian or United States Papers).

With this stick mark off around the Walls the number of *widths* required.

Then measure *upward* the number of feet and inches required for each *length* of paper, between baseboard and Cornice or Ceiling, or Frieze if used.

Multiply the number of widths by this, and it will give the total number of running yards of Paper that you will require.

Now, since all Canadian and American papers (except Ingrains) are eighteen inches wide by eight yards long, you next divide the total number of yards required, by eight.

This will give you, approximately, the number of *rolls* required.

Multiply this by the price per roll, and you will find the cost of enough Wall-paper for the room measured.

Add to this an average of fifteen cents per roll for Paper-hangers' work, including paste, and you will arrive at the total *Cost* of papering the room.

By measuring over the Windows and Doors just as if you intended papering them you will get an *average excess* which will cover waste in the matching of patterns, and useless ends.

Of course the *size* of the pattern has much to do with the *excess* quantity required.

A large pattern often cuts to great waste and, on this

account, no general system of measurement can be absolutely accurate.

The following table of calculations will show at a glance the number of rolls of Canadian or United States paper needed for a room of any given height and wall-circumference.

Look for "Number of feet *around* the room" in left hand Column.

Look for "*Height* of room" at top of seven right hand columns.

When you have measured wall "*around* the room" check off the nearest figure to it in left hand column.

When you have measured the *height* of room, or height of wall above baseboard to cornice, find the height it corresponds with at top of the seven right hand columns (8, 9, 10, 11, 12, 13 or 14 feet high).

Then check off the figure in *that* column which is *in line with* the figure you checked off before in the *left hand* column.

The last figure checked off will be the *number of rolls* of paper required for the room, approximately.

Multiply this by the price per roll for paper you will use (thirty cents per roll gives a good reliable quality) and you will have the cost of enough paper.

Add to this the Paper-hangers' charges (averaging about fifteen cents per roll) and you will have a close estimate of the total cost to decorate the room with paper selected at a given price per roll.

A table to calculate the number of pieces of (American) Paper required for any Room:

No. of ft. around the room	Height of wall to ceiling: baseboard to cornice						
	8-ft.	9-ft.	10-ft.	11-ft.	12-ft.	13-ft.	14-ft.
28	7	8	9	10	11	11	12
32	8	9	10	11	12	13	14
36	9	10	11	12	13	14	16
40	10	11	12	14	15	16	17
44	11	12	14	15	16	18	19
48	12	13	15	16	18	19	21
52	13	15	16	18	19	21	22
56	14	16	17	19	21	22	24
60	15	17	19	20	22	24	26
64	16	18	20	22	24	26	28
68	17	19	21	23	25	27	29
72	18	20	22	24	27	29	31
80	20	22	25	27	30	32	34
84	21	23	26	28	31	33	36
88	22	24	27	30	32	35	38
92	23	26	28	31	34	37	39
96	24	27	30	32	35	38	41
100	25	28	31	34	37	40	43
104	26	29	32	35	38	41	44
108	27	30	33	36	40	43	46
112	28	31	34	38	42	44	48
116	29	32	36	39	43	46	50
120	30	33	37	40	45	48	51

Summary

S U M M A R Y

Chapter VII



NO description of specific Wall-paper designs or colorings for use in Halls, Drawing-rooms, Bed-rooms, etc., has been ventured on here.

Because, any such written description must fail to convey a sufficiently definite mind-picture for practical use.

But, in order that the Reader may have truly lucid *examples* of what is recommended for such purposes the Author has had prepared a set of "Studies in Wall-paper" which are in accord with the intention of this book.

The Designs and Colorings in these Studies when approved by the Author, were placed in the hands of the best-equipped Wall-paper Manufacturer in the Country, to be independently worked out into Model Wall-papers so that they might be available to any Reader of this book who desired to promptly act upon its suggestions.

When these "Model" Wall-papers were finally printed they were next mounted, each one on an *actual* wall, to actual height, over actual baseboards.

In this way they presented the precise appearance which they would present if hung on the walls of a Home.

They were thus *viewed in sufficient area*, and under *ordinary* home-lighting so that they might be *judged* impartially for final approval or elimination.

Out of the total number of Designs thus critically *tested* less than half were finally "approved," and certified for publication with the Author's signature on the side of each roll.

These, while mounted on the walls, were then photographed and exactly reproduced by "three-color process"

so that a true picture of each approved Wall-paper design in one of its colorings might be forwarded with this book, in a separate portfolio (herewith) for ready reference.

From that set of photographic re-prints (in fac-simile color) it will be possible for the Reader to judge the effect of these Papers *as they will appear on the walls* more accurately even than they could be judged in the full sized patterns shown *at short range* in the Dealer's Sample Book.

It is hoped that such thoroughness in the presentation of these "Brightling Studies" will help those who desire a better understanding of Wall-decoration to readily work toward that Ideal of Cheerfulness, Restfulness, Harmony and Symmetry which has such a powerful, even if intangible, Influence for Happiness upon the Home.

Many of the things stated herein, and many of the "Model Papers" illustrated herewith, will not be found in accord with the current production of Wall-paper Manufacturers in general.

But, the Manufacturers are not to blame for this, since they naturally produce Wall-papers which they believe "the People *will buy* freely" rather than produce what they *know* the People *should* use instead.

Few Wall-paper Manufacturers, for instance, would tolerate the use of gaudy "Gold-paper" on the walls of *their own Homes*.

But, these *same* Manufacturers make, for the Market, many such showy vulgarities as gaudy "Gold-papers."

Because, they have a *demand* for them, which demand, however, is now fast dying out, very few of such "Brass-Band" Wall-papers being sold to-day in the United States, and none at all in England.

